977.435
Genealogical Society of
Washtenaw Co., Mich. Inc.

WASHTENAW COUNTY HISTORICAL SOCIETY - Founded December 17, 1857 APRIL 1998

WASHTENAW IMPRESSIONS

RE-BIDDING ON MoMS WORK SUCCESSFUL, LOOK FOR SIGN THAT WILL BE POSTED WHEN WORK BEGINS

I am very happy to report that the process to re-bid the interior work at the Museum on Main Street was successful! We now have a contractor, The Renewal Company of Ann Arbor, who will execute the work outlined in our earlier request for federal funds for historic preservation.

It has been over a year since we were notified that we would be receiving this grant, administered by the Michigan Department of State. What a long time it has taken to get to this point! Now everything is in line, ready to go. More good news: The state will increase their funding from $11,000 to $18,300.

When work begins you will see a sign in front of 500 North Main stating that "This restoration of the Kellogg-Warden House, which is listed in the National Register of Historic Places, has been funded with the assistance of a matching grant-in-aid from the United States Department of the Interior, National Park Service, under the provisions of the National Historic Preservation Act of 1966.

"This grant-in-aid has been awarded by and is administered through the Michigan Department of State." Look for it as you drive by.

The grant covers wall restoration as well as window, floor, door and stair rail rehabilitation. Completion of work on the interior means that we are coming into the home stretch on this project. It is time to think about OPENING THE MUSEUM, perhaps in the fall, if all progresses smoothly from this point.

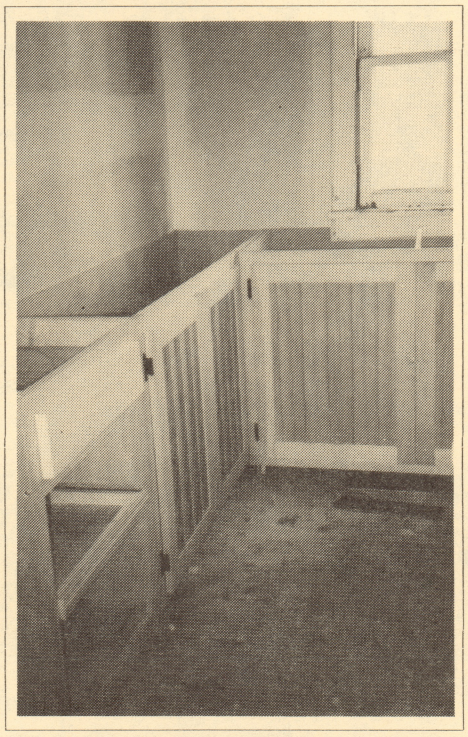


Photo by Karen O'Neal
Cabinets are being installed in the museum shop.

The Museum Shop is finishing up. Lee Rohrer, our carpenter, is working on installing the cabinets and shelving. This work is being done with funds generously donated for that purpose by Doris Anna Bach.

Karen O'Neal, 665-2242

DUMOUCHELLE GALLERY REPS WILL APPRAISE HAND-CARRIED ANTIQUES SATURDAY, APRIL 25

You can find out what some of your favorite antiques are worth and help WCHS, too, on April 25.

WCHS will sponsor an appraisal event that Saturday from 10 a.m.-3 p.m. at Dixboro United Methodist Church. Appraisers from the DuMouchelle Gallery in Detroit will evaluate items for you.

Each person may have up to three carry-in size items appraised. Written appraisals will cost $15, verbal $10.

Refreshments will be on sale with coffee and tea free. Also on sale will be raffle tickets for the "Princess" Diana Beanie Baby which will be drawn May 20 at the annual meeting.

Dixboro Church, 5221 Church Street, is off Plymouth Road just east of Cherry Hill Road. A half hour break is planned at 12:30 p.m. Numbers will be issued and appraisals done in order. Questions? Call 663-2379.

JACK MILLER WILL TALK ABOUT YPSI'S AUTO HERITAGE APRIL 19

The WCHS audience will meet at the Ypsilanti Automotive Heritage Museum at 2 p.m. Sunday, April 19, 1998 to hear Jack Miller, curator, summarize the history of the automobile industry in the Ypsilanti area. He will also conduct a personal tour through the Ypsilanti Historical Society's newest museum.

The auto museum is at 100 E. Cross Street in Depot Town. Ina Hanel, who as WCHS vice-president arranges the programs, assures us there is ample parking nearby. Refreshments will be served.

'PRINCESS DIANA' BEANIE BABY TO BE RAFFLED

Dixboro General Store, 5206 Plymouth Road, has generously donated one of the much sought after "Princess Diana" Beanie Babies to WCHS for fund raising purposes.

Raffle tickets are on sale and a drawing will be held at the annual meeting Wednesday, May 20, for the royal and five other prizes. POSTPONED TO MAY IMPRESSIONS

ANNUAL MEETING, DRAWING TO BE MAY 20 IN SALINE

WCHS will meet at the Saline Area Historical Society's Depot Museum at 6 p.m. Wednesday, May 20 and then go on at 7 p.m. to the First Presbyterian Church of Saline for the annual potluck dinner meeting.

Someone from the church will talk about the history of the 100 year old church.

The raffle drawing for the "Princess" Diana Beanie Baby and ten other prizes will be held about 8 p.m. More details in May issue.

CONGRATULATIONS INA, MIKE--IT'S A GIRL

Ina Hanel-Gerdenich, WCHS Vice-president, and her husband, Mike, welcomed Katharina Marie Gerdenich, Saturday, March 21. She weighed in at seven pounds, five ounces. Katie has a brother, Rudi, two.

DEVELOPMENT OF AMERICA'S EARLY MALLS AND COMMERCIAL STRIPS

By Darin M. Von Stein (He is a 1996 graduate of the preservation program at Eastern Michigan University where he earned a master's degree.)

The 20th century American, suburban landscape is a unique expression of a world invented on the promise of a better future via science, technology, and the creation of a totally new environment, unencumbered by the social ills and mistakes of our forebears.

Developments in modern physics, sociology, psychology, and medicine as well as European artistic theories gave rise to highly abstract, formal, and sometimes impersonal architecture which comprises the American commercial and suburban landscape of this century.

Main Street and Middle America:

Prior to the explosion of suburban development during this century, small towns existed as communities clustered around commercial districts, churches and schools. For many historians this came to be known as Main Street of Middle America.

Created during the canal and early railroad age, these towns evolved with their focus upon a street, lined with three and four-story red brick business blocks, whose rather ornate fenestration and cornices revealed their 19th century origins.

Above the storefronts and awnings were the offices of lawyers, doctors, and dentists, and above those meeting rooms of the various fraternal orders.

Main Street's basic order was linear, often running east to west, a business thoroughfare aligned with the axis of national development. It was "middle" in many connotations: location--between the frontier of the west and the cosmopolitan sea ports to the east; economy--a commercial center surrounded by agriculture and augmented by local industry to form a balanced diversity; social class and structure--no great extremes of wealth or poverty, with social gradations but no rigid layers, a tightly cohesive community; size--not so small as to be stultifying nor so large as to forfeit friendship and familiarity.

In this generalized (and somewhat stereotyped) image, Main Street represented the landscape of "small town virtues," or the "real America."

With the aid of trolleys and inter-urbans, cities began to implement new practices in zoning laws and health codes, forcing urban functions to separate from one another. Industrial was removed from the residential while the residential was separated from the commercial.

Early automobiles were also quickly and proudly incorporated, but in time the automobile proved much too powerful to be contained and domesticated within such a landscape. It was such a revolutionary instrument, so penetrating and pervasive in its impact upon American society, that it mandated its own landscape, its own physical and social form of community.

Photos courtesy of Darin Von Stein

Temporary architectural fairyland at 1893 World's Columbian Exposition in Chicago, called the "White City," influenced urban architecture around the turn of the 20th century

The Commercial Strip:

With our inability to adapt for the spatial needs of the automobile, a new commercial environment began to develop beyond the traditional commercial center. This strip was a linear, horizontal landscape of low rising buildings set back from the major thoroughfare, punctuated by tall vertical signs advertising a variety of goods and services.

The commercial strip evolved into a unique expression of American free enterprise in a distinct and concentrated way. Large, garish signs, sprawling fields of pavement, and franchise shopping became the principal features of this purely competitive, blatantly commercial, pedestrian free, automotive environment. Therefore, it served the needs of an automotive-dependent population in ways that the traditional urban core could not.

The commercial strip challenged our traditional concept of community for the basic reason that the strip, by virtue of its purely commercial function, did not represent a worthy expression of American social values. Institutions such as neighborhoods, churches, schools, hospitals, or municipal offices were usually absent from this linear monument to capitalism.

Suburban Neighborhoods:

Adjacent to the commercial strip, an auto intensive, residential environment developed for people whose social; needs were served by the developing commercial strip.

This new landscape translated into low, wide-spreading, single story houses, standing on broad lots fronted by open, manicured green lawns. The two-car garage later became its most predominant architectural feature. Broad driveways, connected to wide curving streets, lead to schools and churches. This was Suburbia.

Homogeneity was its principal aim and ideal and its landscape represented machine age standardization. A new form of continuity and stability was achieved through efficient , uncomplicated "modern" homes identical in form and style. Suburbia exemplified the middle class, middle income, white-collar, and the college educated.

1893 World's Columbian Exposition:

As mentioned earlier, zoning laws were commonly enacted by city officials and urban planners for the purpose of separating urban functions. These practices (in conjunction with rising property values) were paramount in forcing development to the urban fringe.

The ideology behind these practices dated back to the mid-19th century, but it was at Chicago's World's Columbian Exposition of 1893 that this urban theory was given its first major expression.

The occasion for this exposition was in celebration of the 400th anniversary of Columbus's discovery of the New World. This provided a fantastic opportunity for the culture elite, in alliance with professional taste-makers, to create the first world's fair explicitly intended to set a standard for architectural and urban design. This exposition, which became known as the "White City," was a study of a separation not only of function but beauty from vulgarity.

The aesthetic ideal for architectural design for the "White City," was derived from a single, unified, imposed aesthetic program, possible only under circumstances of centralized, authoritarian control. The style was French Beaux Arts--a highly

decorative architecture using monumental Baroque forms rooted in Greek and Roman classicism.

The "White City" had a phenomenal impact. Its courts, palaces, arches, colonnades, domes, towers, curving walkways, wooded islands, ponds, and botanical displays elicited ecstatic responses from visitors to whom the "White City" was little short of a fairyland. Its monumental sculptures and gondola studded water courses and lagoons (created expressly for the Exposition) were tangible references to the "jewel of Italy"--Venice. And its ground plan, complex and curvilinear, was the antithesis of the 19th century urban grid pattern characteristic of most American cities.

The Midway Plaissance:

The Midway Plaissance on the other hand was a separate strip, arranged in a rigid grid pattern, set perpendicular to the grounds of the Exposition proper. In stark contrast to the sinuous arrangement of parks, ponds and palaces in the "White City," the Midway was a street one mile long by one block wide, with a central axis upon which commercial attractions lined up neatly along each side. In its straightforward presentation of commercial functions and in morphology, the Midway Plaissance anticipated the 20th century commercial strip or linear shopping center.

City Beautiful Movement:

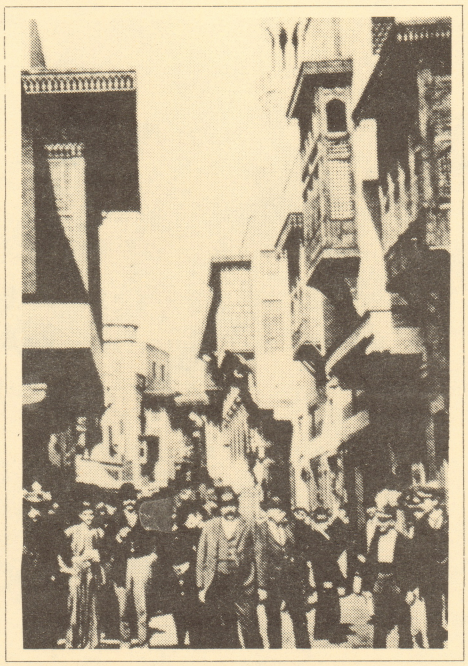
The Exposition's impact spread beyond the confines of the fair and is given credit for stimulating the "City Beautiful" movement that spread nationwide. City beautification programs developed the Exposition's Baroque and Neo-classical architectural vocabulary and planning syntax in new banks, city halls, schools, post offices, skyscrapers, fire stations, and urban squares throughout the United States.

Unfortunately, this was a movement concerned solely and exclusively with urban aesthetics and not with the economic realities of urban function or the social realities of poverty and class stratification.

Dewey Arch and the Pickle:

Urban furniture, such as Dewey Arch in New York City, "stirred local pride and national interest and for a mile up Fifth Avenue...For the whole distance, in a blaze of color by day and a glare of electric flash lights by night, the sculpture and the lines of the Arch...stand out."

However the Dewey Arch was not alone in commanding this spectacular vista; set against it was a thirty foot cucumber in bright green on an orange background. In the evening the dancing flash-light of "57 varieties" was thrown in the faces of all who thronged Madison Square. The sa-

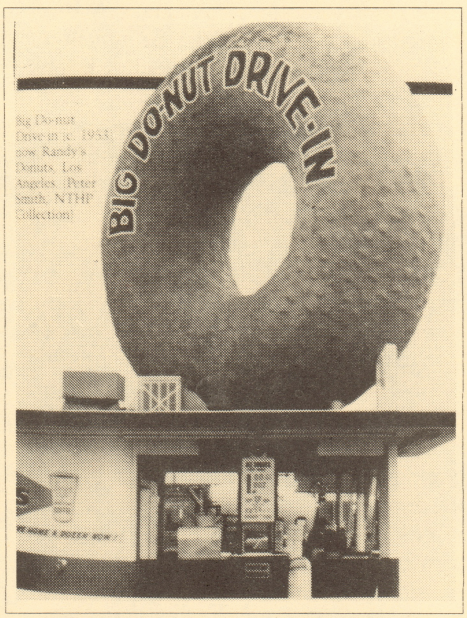


Commercial urban architecture took its cue from the Midway accompanying the "White City," anticipating the commercial strip.

cred ideals of the "White City" as well as the profane reality of the Midway had escaped the controlled precincts of the Exposition, having their distinction blurred within the realities of urbanism.

The "White City" Tradition:

To capitalize on the energy and momentum begun by the Chicago Exposition, a series of similar fairs throughout the United States quickly followed: in 1897, Nashville; in 1898, Omaha; in 1901, Buffalo; in 1904, St. Louis; in 1905, Portland. At each, the separation of commerce and culture was



The 1915 Pan American Exposition in San Francisco required Midway concessions to be self-identifying without bill boards or signs, giving rise to signature architecture such as this "donut."

maintained essentially as had been the case at Chicago.

Beaux Arts "White Cities," with minor variations and in a different scale, were reproduced at each new site to reinforce ideals of architecture and urban design. Whereas the aesthetic ideal for urban design remained more or less static, the competitive ethic of commerce fueled the continued evolution of Midway merchandising.

Midway concessionaires migrated with expositions. In continuously adjusting and adapting their entertainments and attractions, they sought the optimum synthesis of art and commerce. It was that dual concern which made the Midway zone a dynamic environment for architectural merchandising. No environment was too exotic and no experience too alien to escape Midway commercial exploitation.

Origins of Signature Architecture:

The 1915 Pan-American Exposition in San Francisco was another fair designed along the Beaux-Arts tradition and maintained the separation of culture and commerce. However, it differed from the Chicago Expo in that colors were added to the stucco. In other words, this was not truly a "White City."

However, coloration was minor compared to the changes which revolutionized commercial visibility along the fair's Midway. For the first time at an exposition, the fair's administrators and designers turned their attention to Midway design.

Not only were professional services of Exposition designers offered to Midway concessionaires, but the Exposition management announced the requirement that all concessions were to be self-identifying without the aid of billboards or signs.

As a result of the sanction against signing, the Midway at the San Francisco Exposition became a zone of out of scale "signature architecture." Each attraction became an advertisement of itself either in its three-dimension form or by means of visual cues attached to the front of the structure.

A gigantic Golden Buddha announced the presence of a Japanese concession while a "Tin Soldier," approximately ninety-feet tall, housed merchandise booths in its feet. Amusements and displays, as advertisements of themselves, depended on architectural merchandising for continued success.

On the opening day of the Exposition, all but 26 feet of the entire Midway footage of 6,000 feet had been sold to concessionaires. Along these empty 26 feet, the concessions manager ordered that false fronts be erected and painted to make the vacant footage appear to belong to adja-

cent occupied booths.

In an aesthetic peculiar to commerce, any sign of activity--however illusionary--was preferable to a void. Emptiness disrupted economic symmetry and signaled dysfunction and blight.

Midway design was acknowledged to be of "a necessary garishness," whereas the Exposition proper had been designed for another sort of impact: "to refine and uplift and dignify the emotions."

Both were architecturally didactic. It is hardly surprising, however, that American entrepreneurs chose to exploit the idiom of the amusement zone for the architecture of commerce. The Midway mode was the end result of two decades of intensive experimentation and refinement of commercial forms, in the hothouse environment of Midway competition.

Early Signature Architecture:

In California, and especially in southern California, the transition from the midway into the suburban milieu was relatively simple. The stucco and cement construction methods employed to produce ephemeral structures for expositions were particularly suited to southern California's mild climate.

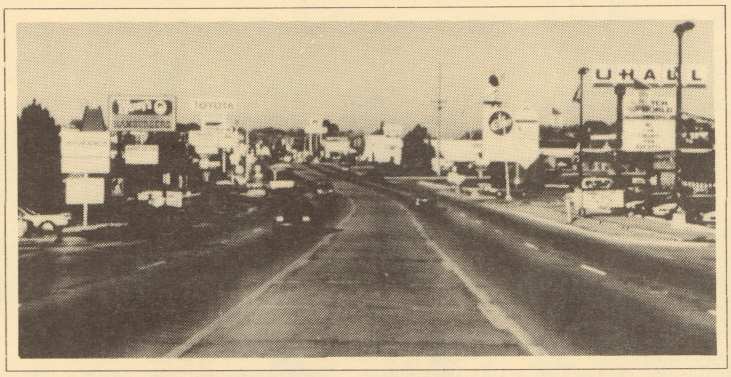
The new genre of commercial architecture was most apparent in Los Angeles, where streets seemed choked with gigantic food items such as a mammoth doughnut or a giant size hot dog. The ultimate origin of those structures was confirmed by a visitor to Los Angeles in the 1920s who noted that here was a city where "one must even buy one's daily bread under the illusion of visiting the Midway Plaissance."

Signature Architecture Elsewhere:

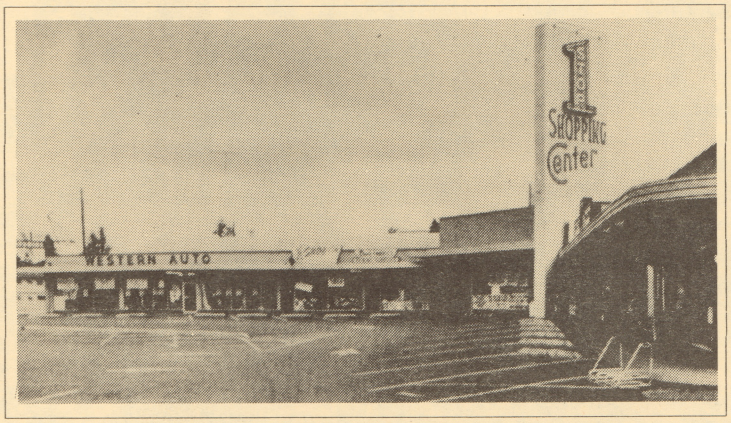
Midway architecture was not unique to southern California. A gas can in Houston served as a gas station; a dairy stand in Boston could be found in a gigantic milk bottle; and a poultry store on Long Island established itself in a Big Duck. These and countless examples that have escaped documentation, bore witness to the exploitation of Midway "signature architecture" in which form often quite literally followed function.

Architectural idiosyncrasy in the Midway genre quickly established itself as a successful medium for merchandising. By the 1920s, suburban business districts (which paralleled suburban residential subdivision and development) had their share of "signature " structures and facade architecture.

The encroachment of commerce upon the suburban residential fringes became synonymous, to critics, with a social disease. Displeasing architectural design seemed to represent an environmental threat equivalent to garbage dumps. Jesse



As automobiles proliferated so did commercial strips such as Washtenaw Avenue between Ypsilanti and Ann Arbor.



One-Stop Shopping Center offered parking, convenience.

C. Nichols, a real estate developer in 1926 observed:

> "In American cities of any considerable size our new outlying business centers frequently are becoming the ugliest, most unsightly and disorderly parts of the entire city....Buildings of every color, size, shape, and design are being huddled and mixed together in a most unpresentable manner. A mixture of glowing billboards, unsightly rubbish dumps, hideous rears, unkempt alleys, dirty loading docks, unrelated, uncongenial mixtures of shops of every type and use, with no relation to one another; shacks and shanties mixed up with good buildings; perfectly square, unadorned buildings of poor design, are bringing about disorder, unsightliness and unattractiveness that threaten to mar the beauty and good appearances of residential regions of American cities."

But the spatial organization of a society ideologically committed to the maintenance of economic prosperity and preservation of individual liberties through free enterprise permitted, even required, the areal repetition of commercial centers and the competitive economic design of the structure which comprised them.

Franchise Architecture:

By the 1950s, the rhetoric of economic competition, fundamental to Midway philosophy and morphology, had become institutionalized. Signature architecture ultimately served as the cornerstone upon which a massive franchise industry proliferated in the United States after World War II.

So successful were some franchise operations that the United States seemed in the 1950s and 1960s to be overrun by franchised hamburgers, ice cream, doughnuts, fried chicken, motels, and rental cars, all engaged in mortal combat for national, regional and local markets.

In almost every case, a franchise was closely identified with its signature architecture. One of the most successful franchises--McDonald's Hamburgers--underwent in 20 years an architectural evolution indicative of the manner in which values are mediated by forms.

Evolution of Franchise Architecture:

Integral to the transformation of McDonald's from a single store to an international franchise was incorporation of its name into signature architecture: a building with red and white stripes, touches of yellow, oversized windows, and a distinctive set of arches that went up through the roof. These "golden arches," when viewed from the proper angle, described the letter "M". A generation of Americans has proved that such highly abstract signature architecture can effectively come to signify standardized hamburgers, French fries, and milk shakes.

As the franchise system began to expand outside the mild climate of southern California, the original McDonald's signature structure was found to be inappropriate in non-temperate climates. Acknowledging the importance of signature architecture to franchise success, the corporation designed a series of adaptations for different climatic conditions that would result in no discernible displacement of signature elements. By the mid-1960s, McDonald's "golden arches" blanketed the nation. At the same time stores within the

WASHTENAW COUNTY HISTORICAL SOCIETY

Museum on Main Street A Museum of County Life
500 North Main Street Post Office Box 3336
Ann Arbor, Michigan 48106-3336
(734) 662-9092

April 1998 ***PLEASE NOTE THE 5th PARAGRAPH BELOW***

Dear Members and Friends of the Washtenaw County Historical Society,

Our Society has received a coveted "Princess" Beanie Baby from Allan and Cheryl Goode, owners of the Dixboro General Store, to use for fundraising purposes. The retail and resale price for this special Beanie Baby currently ranges from $175 to $350. We have decided to raffle the small, royal purple bear that was named for Diana, Princess of Wales. The proceeds of this raffle will benefit the building fund of the Society's *Museum on Main Street*.

In addition to the "Princess," we will also award five (5) other prizes as part of the raffle for a total of five drawings. These prizes include a copy of a historical book, one-year membership, complementary signatures on the WCHS quilt and a copy of the 1880 birdseye map of Ann Arbor.

The raffle drawings will take place at the Washtenaw County Historical Society's Annual Meeting on Wednesday, May 20, 1998. The Society's pot luck supper is planned for 7 p.m. at First Presbyterian Church, 143 East Michigan Avenue, Saline. The drawing will take place at 8:00 p.m. *However, you need not be present to win.* Guests are welcome to join the pot luck supper. Reservations are not necessary.

The raffle tickets are $5 (five dollars) each or five for $20 (twenty dollars). Stubs of raffle tickets that have been purchased should be returned to the Society in the enclosed return envelope or be delivered at the Washtenaw County Historical Society's Annual Meeting on Wednesday, May 20, 1998.

***We had planned to enclose twenty raffle tickets plus a return envelope in this month's* Washtenaw Impressions *-- with instructions that you could purchase the tickets, sell some or all to your friends, or, if you so choose, destroy the tickets. You would not be responsible for tickets not used or sold. Only those signed ticket stubs returned to the Society, accompanied with a check for the full amount due, will be used in the drawing. HOWEVER, WE HAVE ENCOUNTERED A PROBLEM AND MUST POSTPONE THE INCLUSION OF THE RAFFLE TICKETS UNTIL OUR MAY, 1998 MAILING OF THE* WASHTENAW IMPRESSIONS.**

We hope you will participate in this fundraising project! For additional information, please call Pauline Walters at (734) 663-2379.

Sincerely,

Susan Cee Wineberg

Susan Cee Wineberg, *President*

Pauline Walters

Pauline V. Walters

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WASHTENAW COUNTY HISTORICAL SOCIETY
500 N Main Street Post Office Box 3336 Ann Arbor Michigan 48106-3336
For further information, call the Historical Society: (734) 662-9092

BOOKS / MAP AVAILABLE

The WCHS has items from our Museum Shop available for sale.
They will be available for purchase at our monthly General Meetings
also **by mail for $3.00 postage and handling.**
Profits from sales will go toward support of our Museum.

LESS THAN IMMORTAL: THE RISE & FALL OF FRANK PORTER GLAZIER OF CHELSEA MICHIGAN
by Louis Wm. Doll 160 pp $25

ANN ARBOR HEADLIGHT, SOUVENIR EDITION-1896
A reprint of a magazine published by Michigan Central Railroad with photos and information about Ann Arbor one-hundred years ago 42 pp $10

ONE HUNDRED-FIFTY YEARS of HISTORY
The Ann Arbor NEWS: 1835-1985 150 pp $10
(donated to WCHS by the *Ann Arbor NEWS*)
Copies of selected front pages over the past 150 years

CELEBRATING OUR HISTORY:
160 YEARS OF THE ANN ARBOR NEWS
An album of the people and places within the *Ann Arbor News* circulation area. Family photos were loaned for the project.
(donated to WCHS by the *Ann Arbor NEWS*) 128 pp $10

ANN ARBOR: THE CHANGING SCENE
by Adam Christman 1983, paperback, illustrated.
Personal memories of Ann Arbor, the University of Michigan, Burns Park and gardening *circa* 1920-1950. Originally published in the *Ann Arbor News* between late 1978 and March 1981.
Reprinted by the Ann Arbor Historical Foundation. 151 pp $9

VIEW OF A UNIVERSE: *by Milo Ryan*
A LOVE STORY OF ANN ARBOR AT MIDDLE AGE
Delightful personal account of an Irish American family in Ann Arbor before World War I. 211 pp $10
1985, paperback, illustrated by William Shurtliff.
Published by the Ann Arbor Historic District Commission

HISTORIC BUILDINGS: ANN ARBOR, MICHIGAN
by Marjorie Reade and Susan Wineberg
Second edition, reprinted with slight revisions, 1998 by the Ann Arbor Historical Foundation and the Ann Arbor Historic District Commission 232 pp $15

BIRDSEYE MAP OF ANN ARBOR, MICHIGAN - 1880
rolled and boxed 24 by 30 inches $10

REMAINING SPRING 1998 PROGRAMS

Sunday April 19
Program: *Free & open to the public*
"Ypsilanti's Automotive Heritage"
Location: Ypsilanti Automotive Heritage Museum, Cross Street, Depot Town, Ypsilanti
Jack Miller, *curator, summarizes the history of the automobile industry in the Ypsilanti area, and conducts a personal tour through the Ypsilanti Historical Society's newest museum. Refreshments will be served.*

Saturday April 25
Antiques Appraisals
by DuMouchelle Galleries
Location: *Open to the public*
Dixboro United Methodist Church
10 a.m. to 3 p.m.
Fee for appraisal: $10 oral / $15 written

Wednesday May 20
Annual Meeting guests welcome
Program: Visit Saline's Depot Museum
6 p.m. at 402 N Ann Arbor St, Saline
7 p.m.: Pot Luck Dinner follows at First Presbyterian Church
143 E Michigan, Saline
Bring a dish to pass.
Beverages will be provided

Saturday June 13
Annual Field Trip: "Stained Glass Windows in Detroit, Michigan"
Barbara Krueger, *coordinator of the Michigan Stained Glass Census, narrates the tour of stained glass windows around the metropolitan area.*
Fee includes all transportation from Ann Arbor, lunch, and entrance fees. Registration is required.
COST: $ 32.50 per person

WASHTENAW COUNTY HISTORICAL SOCIETY
Post Office Box 3336
Ann Arbor, Michigan 48106-3336
Information: (734) 663-2379

PLEASE SEND _____

THE FOLLOWING _____

Check enclosed for: $ _____

+ Shipping & handling: $3.00 each

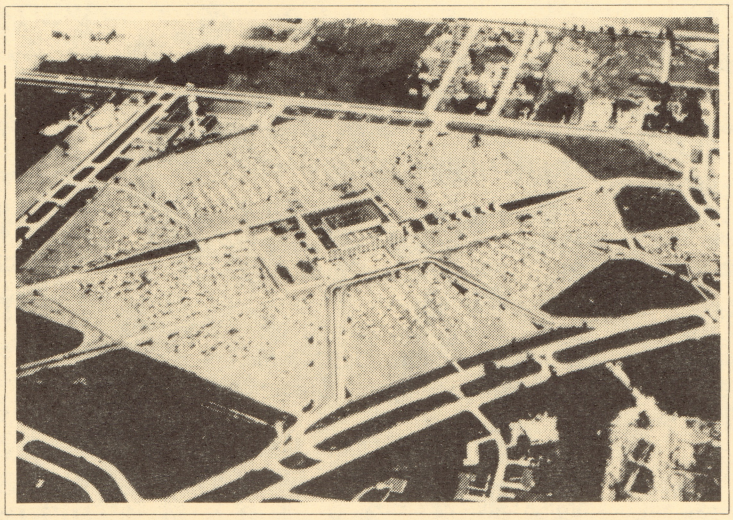
NAME _____

ADDRESS: _____

_____

hearth region of southern California were in decline. Because Los Angeles had been the cradle of drive-in restaurants , the parent company sent someone to investigate a particular store. He concluded, "The reason we can't pull people in here is because these golden arches blend right into the landscape. People don't even see them. We have to do something different to get their attention."

The Los Angeles experience highlighted a major limitation of the extreme forms of signature architecture: in a hyper-competitive commercial environment, by some Alice-in-Wonderland inversion, the extraordinary had become normal and thus invisible while the restrained and understated stood out.



Regional shopping mall surrounded by acres of parking. This is Northland,near Detroit, first regional mall in the country.

Signage Replaces Signature Architecture:

In the mid-1960s, McDonald's initiated a new architectural style for its franchised structures, agreeing now with critics who had long decried the original flat-roofed, candy-striped, golden arched design as a major contributor to visual blight in America.

McDonald's "new" architectural recipe drew upon "elite," conventional forms, materials, and behavioral modes: brick-surfaced buildings with mansard roofs, pseudo-antique furnishings and fixtures, and interior eating areas.

Because the franchise logo was heavily invested in the "golden arch" motif, that element (in an abbreviated, scaled down, detached, two-dimensional version) was preserved as the signature feature, completely independent of the structure itself. The separation of the signature element from the structure also made good economic sense because it eased the transition in recycling a building to other uses.

Following McDonald's example, many franchises in the 1960s abandoned signature architecture in favor of portable statements of franchise identities placed adjacent to the relatively conventional buildings they occupied. Others however, elected to accept the risk of investing identity and success in a continuation of signature architecture.

Evolution of the Shopping Mall:

As the commercial strip and suburban environments began to mature, other new forms of architecture evolved as well. Gas stations, car washes and motels were endlessly repeated across the American landscape. Though these features helped redefine the American experience, it was the development of the shopping mall that ultimately reshaped our sense of commercial and community viability.

With roots in 19th century arcades, shopping malls are a product of over one hundred years of evolution and experimentation. As street cars and inter-urban lines emerged, smaller three and two story buildings were quickly erected, expanding the business core outward.

Since trolleys and early automobiles allowed for greater mobility, the need for commercial development continued to grow outward from the urban core. Due to shortages in retail spaces along with new zoning practices, linear one story buildings (similar to today's strip malls) began to appear on these newly developing "commercial strips."

These smaller buildings became referred to as "taxpayer blocks" since they were erected for the sole purpose of gaining enough income from the property to pay the property taxes until larger, more permanent structures could be built . Also these buildings secured the land until property values rose high enough to sell the property, thus gaining sufficient financial benefits.

By the end of the 1920s, automobiles had become an everyday reality, giving rise to a new urban problem: parking. Though parking garages had been developed earlier, their daily costs and inconveniences became evident enough to adopt spatial amenities. To accommodate this need, newer commercial buildings were turned perpendicular to the street, allowing for paved parking.

With the limitation of being able to find businesses located within these strips came the advent of the one-stop shopping center. In form and parking, it was identical to the previous structures. However, it was the advertising and management that made these successful. For the first time, a variety of businesses were advertised as one entity while the business mix was controlled so as to offer the greatest variety of goods and services without having to drive all over the city. This concept, unfortunately, had become integral to the American shopping experience, often at the detriment of older central business districts.

After World War II, the United States experienced a suburban proliferation unlike any prior decade. This created not only problems of needed amenities, but it meant for the first time, these amenities had to be of a greater scale to accommodate such an expansive population. Thus the first shopping centers were created.

Shopping centers were unlike the one-stop shopping in a variety of ways. They were surrounded by parking lots while the businesses faced inward leaving their backs to the parking lot. An interior court with covered walkways was created as a new communal center, and advertised as one large entity. This was the greatest attempt at replacing the amenities of older downtowns . So successful were these suburban shopping centers, that downtowns began to emulate the architectural styles and forms found on these buildings.

One of the reasons for such widespread suburban development had to do with the recently expanded interstate highway system. This allowed for the greatest amount of mobility in a fraction of the time.

To capitalize on this, regional shopping malls were developed. These were marketed not only to a local population, but were able to attract patrons from greater distances. The regional shopping center's principal features are its enclosed, climate controlled environment surrounded by acres of parking, accessible for interstate travelers.

By the 1970s, historic downtowns had been diminished to transient businesses and a deteriorated infrastructure. Oddly enough, traditional, historic styles became principal design features for mall interiors, thus reducing main street to a historic "theme."

During the 1970s, individual "mega" stores developed as the next phase of convenience. Stores like Kmart, Meijer, and HQ were housed in large, open structures, housing a tremendous variety of goods which could be purchased at lower costs and without the inconvenience of going from store to store within the antiquated shopping mall.

The next phase of shopping has yet to be determined. But whatever lies ahead, rest assured that it will espouse the newest and best forms of convenience.

G. W. PRAY EXHIBIT DEDICATED AT U-M

The University of Michigan dedicated the "George Washington Pray Student Life Exhibit" in the Huetwell Visitors Center of the Student Activities Building at Maynard and Jefferson March 12.

Pray, a member of the U-M's first graduating class in 1845, grew up on Plymouth Road in Superior Township. He was born in New York State shortly before his family moved to Michigan in 1825.

The early student room in the exhibit contains some of his original furnishings. The diary he kept while at the University has been given to the Bentley Historical Library by his granddaughters.

George went on to study medicine at Western Reserve University and practiced in Ionia County, Michigan.

HAVE YOU JOINED FOR 1998?

Please check your mailing label to see if you have paid 1998 dues.

If not , please send name, address and phone number with check or money order payable to WCHS Membership, c/o Patty Creal, Treasurer, P.O. Box 3336, Ann Arbor, MI 48106-3336.

Annual dues are individual, $15; couple/family, $25; student or senior (60+), $10; senior couple $19; business/association, $50; patron, $100. Information: 662-9092.

ARTIFACTS TO DONATE?

Anyone wishing to donate an artifact to WCHS may contact Judy Chrisman, collections chair, at 769-7859 or by mail, 1809 Dexter Ave., Ann Arbor, MI 48103.

AROUND THE COUNTY

Salem Historical Society: 7:30 p.m. Thursday, April 23, at the Jarvis (South Salem Stone) School at Curtis and North Territorial Roads which the society is restoring. Janet Gagnon and Susan Wooley will talk about the Olds Cemetery they have been clearing and researching for the past couple years.

Saline Society: Depot Museum open 10 a.m.-2 p.m. Saturdays and by appointment. Call 429-9621.

Webster Society: 7:45 p.m. Monday, April 13, meeting place changed to new Webster Township Hall, 5665 Webster Church Road. Dan Chapman will talk about "Old Toy Trains."

The Society will meet at 7 p.m. Monday, May 11, at Webster Community Hall, to car pool to Mill Race Village at Northville for a guided tour.

Ypsilanti Society: Museum, 220 N. Huron St., open 2-4 p.m. Thursdays, Saturdays and Sundays. Archives open 9 a.m.-noon Monday-Friday.

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STAINED GLASS TOUR WILL VISIT HISTORIC CHURCHES

The WCHS bus tour Saturday, June 13, will visit five or six historic Detroit churches to view their stained glass windows.

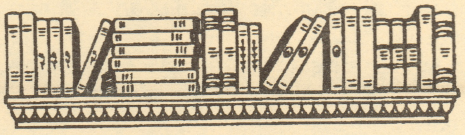
Barbara Krueger, stained glass historian and conservation consultant who was co-chair of the state stained glass census, will narrate the tour.

Churches will include St. Anne's Catholic Church, Trinity Episcopal, Christ Church, St. Joseph's Catholic and Trinity Lutheran where tourgoers will have lunch. Reservations are required. The cost is $32.50 per person

WCHS HAS 72% OF POINTS NEEDED FOR MEMORY BOOK

WCHS now has 14,410 Bill Knapp's Restaurant points, 72% of the 20,000 needed for a memory book to record names of donors to our Museum on Main Street.

Anyone who eats at Knapp's may request a yellow points slip from the cashier each time. Onepoint is given for each dollar spent. Please give or send to Alice Ziegler, 537 Riverview Dr., Ann Arbor, MI 48104.



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Published September-May, except December, January.

WASHTENAW COUNTY HISTORICAL SOCIETY
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